

# CREATING HEALTHY COMMUNITIES: ARTS + PUBLIC HEALTH IN AMERICA

*A national initiative led by the University of Florida  
Center for Arts in Medicine in partnership with ArtPlace America*

## Working Group Proceedings

October 21, 2019. Corvallis, Oregon.

*Creating Healthy Communities: Arts + Public Health in America*

Presented by Oregon State University and the University of Florida Center for Arts in Medicine, in partnership with ArtPlace America and a2ru.

Acknowledgements

We would like to extend our gratitude to all who contributed to the success of this ninth working group, in particular:



# Contents

- Introduction* ..... 4
- Agenda* ..... 5
- Working Group Participants*..... 8
- Performance, Welcome, Introductions & Overview*..... 10
- Keynote Address: We Were Present at the Revolution and Missed It* ..... 12
- Presentation: What Arts & Culture Can Do for Community Health* ..... 13
- Presentation: How Land Grant Universities Work in Communities*..... 14
- Practice Model PechaKucha Presentations* ..... 14
- Panel: Elements of Strong Community Initiatives for Health* ..... 17
- Lunch Performance by Cameron O’Connor* ..... 18
- Sociometry Exercise*..... 18
- World Café Discussion #1: Considering the Theory of Change*..... 19
- World Café Discussion #2: Thinking about cross-sector collaboration between extension, the arts and public health* 21
- Provocations*..... 23
- Bringing it all Together* ..... 25
- Closing*..... 9
- Participant Biographies* ..... 28
- Resources*..... 35

## INTRODUCTION

Over the past several decades, evidence has mounted to demonstrate that the arts and culture have measurable impacts on health and well-being. In alignment with national public health goals, the *Creating Healthy Communities: Arts + Public Health in America* initiative is designed to support those working at the intersections of public health, arts and culture, and community development in building healthy, equitable communities through robust, transdisciplinary research and resources. This convening, the last in our series of nine national working groups, was made possible by partnership between the University of Florida Center for Arts in Medicine, Oregon State University, ArtPlace America and a2ru.

### **Working Group #9: Focus on Land Grant Universities, Corvallis, OR, October 21, 2019.**

Each of the initiative's nine working group convenings were designed to examine the intersections of the arts, community building and public health from a unique perspective. This ninth convening of over 40 invited-participants focused on on how land grant universities, and specifically university extension programs, can engage with the arts and culture, community development and community members to create healthier communities. The group of participants included a diverse array of practitioners and stakeholders. An intentional effort was made to include scholars working with university extension programs.

Together, the group addressed the following questions:

- How can the power of the arts be harnessed in public health and community-building initiatives?
- How can the arts be used to increase community vibrancy and improve population health?
- How can communities be engaged in equitable participatory research and programming that allows them leadership in determining the types of creative activities that would be the most effective?
- How can the outcomes and impacts of these programs be measured?

## AGENDA

8:30-9:00	<b>Coffee, tea, light breakfast</b>	
9:00 – 9:40	Performance, Welcome, Introductions & Overview	<p>Jan Michael Looking Wolf</p> <p>Javier Nieto, Oregon State University</p> <p>Allison Davis- White Eyes, Oregon State University</p> <p>Edward Feser, Oregon State University</p> <p>Jill Sonke, University of Florida</p>
9:40– 10:10	Keynote Address: <i>We Were Present at the Revolution and Missed It</i>	John Frohn Mayer, Former Chairman, National Endowment for the Arts
10:10– 10:25	<i>Presentation: What Arts &amp; Culture Can Do for Community Health</i>	Tasha Golden, University of Florida
10:25-10:40	<i>Presentation: How Land Grant Universities Work in Communities</i>	Charles Robinson, Oregon State University
10:40-10:55	Break	
10:55 – 11:45	Practice Model PechaKucha Presentations:	Moderator: Brian Rogers, Oregon Arts Commission
		Wendy Hein, Oregon State University
	1. <i>4-H Youth Art Programs: Moving from personal expression to community change</i>	Alana Jackson, University of Florida
	2. <i>352Creates</i>	Anne Stephens, UK Extension Agent
	3. <i>Kentucky Extension Fine Arts Program</i>	Deborah Reed, University of Kentucky, & Jill Sonke, University of Florida
	4. <i>University of Kentucky Farm Theatre</i>	
11:45-12:20	Panel: <i>Elements of Strong Community Initiatives for Health</i>	Moderator: Judith Lichtman, Yale School of Public Health, with:
		Shawn Irvine, City of Independence
		Lauren Kraemer, Oregon State University
		Tasha Golden, University of Florida

12:20-1:15	Lunch	Performance by Cameron O'Connor
1:15-1:35	Sociometry Exercise	Moderator: Jill Sonke, University of Florida
1:35-2:45	World Café Discussion #1:  <ul style="list-style-type: none"> <li>○ <i>What are IFAS/Extension programs currently doing at the intersections of arts + public health?</i></li> <li>○ <i>How can the arts be used to strengthen extension programs aimed at improving community health and wellbeing?</i></li> <li>○ <i>What is it about the arts that makes them useful in extension programs aimed at improving community health and wellbeing?</i></li> <li>○ <i>What health issues could be better addressed through the arts or arts partnerships?</i></li> </ul>	Moderators:  Michael Gutter, University of Florida Jen Cole, Arizona State University Deborah Cullinan, Yerba Buena Center for the Arts Carol Ryff, University of Wisconsin
2:45-3:00	Break	
3:00-4:05	World Café Discussion #2: Thinking about cross-sector collaboration between extension, the arts and public health  <ul style="list-style-type: none"> <li>○ <i>What are the barriers or challenges?</i></li> <li>○ <i>What are the key opportunities (low-hanging fruit)?</i></li> <li>○ <i>Who should be collaborating (i.e. individuals, organizations, agencies)?</i></li> <li>○ <i>What key strategies should be prioritized in order to make such collaboration commonplace?</i></li> </ul>	Moderators:  MaryRose Flanigan, a2ru Allison Davis-White Eyes, Oregon State University Osubi Craig, University of Florida Christine Geith, eXtension Foundation
4:05-4:25	Provocations	Moderator: Jill Sonke, University of Florida, with:  Carol Ryff, University of Wisconsin  Larry Campbell, Swinomish Indian Tribal Community
4:25-4:45	Bringing it all Together	Moderators:  Javier Nieto, Oregon State University

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		Jill Sonke, University of Florida
4:45-5:00	Closing	Javier Nieto, Oregon State University Jill Sonke, University of Florida
5:15-6:45	Reception	LaSells Stewart Center Gallery Performance: Excerpts from <i>Next to Normal</i> Exhibit: <i>My Secret Double</i>

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## WORKING GROUP PARTICIPANTS

Doug	Blandy	University of Oregon
Larry	Campbell	Swinomish
Madison	Cario	Regional Arts & Culture Council
Jen	Cole	National Accelerator for Cultural Innovation - ASU
Osubi	Craig	University of Florida
Deborah	Cullinan	Yerba Buena Center for the Arts
Adam	Davis	Oregon Humanities
Allison	Davis-White Eyes	Oregon State University
Liddy	Detar	Oregon State University
Maryrose	Flannigan	A2RU
John	Frohnmayr	National Endowment for the Arts
LeeAnn	Garrison	Oregon State University
Christine	Geith	eXtension Foundation
Tasha	Golden	University of Florida
Michael	Gutter	University of Florida
Marie	Harvey	Oregon State University
Wendy	Hein	Oregon State University
Shawn	Irvine	City of Independence
Alana	Jackson	University of Florida
Deborah	John	Oregon State University
Matthew	Kleinmann	University of Kansas
Lauren	Kraemer	Oregon State University
Patricia	Lambert	Oregon State University

Vicki Hannah	Lein	Storybridge
Judith	Lichtman	Yale School of Public Health
Bridget	Madden	University of Florida
Nicole	Morgan	University of Florida
Harriet	Nembhard	Oregon State University
Javier	Nieto	Oregon State University
Linda	Overholser	University of Colorado, Denver
Mallery	Quetawki	Zuni Pueblo
Deborah	Reed	University of Kentucky
Roberta	Riportella	Oregon State University
Charles	Robinson	Oregon State University
Brian	Rogers	Oregon Arts Commission
Larry	Rogers	Oregon State University
Marion	Rossi	Oregon State University
Carol	Ryff	University of Wisconsin
Kelley	Sams	University of Florida
Alan	Seigel	Art of Health and Healing of CCHS
Jill	Sonke	University of Florida
Anne	Stephens	Kentucky Cooperative Extension Fine Arts Program
Steve	Van Eck	Multnomah Idea Lab

## PERFORMANCE, WELCOME, INTRODUCTIONS & OVERVIEW



**Jan Michael Looking Wolf (Oregon State University)** launched the working group with a musical performance of Native American flute. Before he began, Jan Michael made the point that all of us come from oral traditions. “We are wired this way as human beings. All of our ancestors, all people, from all places on earth came from these traditions and they remain important today.”

**Javier Nieto (Oregon State University)** welcomed the group and shared a quote by Pablo Picasso, “Art washes away from the soul the dust of everyday life.”

**Allison Davis - White Eyes (Oregon State University)** provided a formal land acknowledgment, drawing attention to the history of the indigenous land where the working group took place. She encouraged attendees to reflect on the past, and to think about the historical and contemporary forces that shape health. In this work, she explained, it is necessary to acknowledge that deeper community healing comes from recognition and reconciliation.



**Edward Feser (Oregon State University)** explained that the evidence demonstrating the links between the arts and cultural engagement with health is increasing. As a land-grant university, Oregon State University is committed to making an R-1 research university experience accessible to a broad cross-section of students. They do this in part by keeping tuition costs down and offering hybrid and online courses. They have a deep belief in co-creation as a way of working with communities, industry, and students. “We don’t have the answers – we have the answers in concert with the communities we serve” he said. Oregon State University strives to impact health in three main areas: 1) Healthy Planet; 2) Human and Animal Health; 3) Community Health. Land-grant universities, he concluded, are a great leveraging agent for activating communities and achieving these ends.

**Jill Sonke (University of Florida)** echoed the need to consider and appreciate the history of the land on which this working group took place. She went on to explain how arts and culture have always had an important role in community development and health. She described it as an “old, ancient tested idea,” and certainly not one that was begun by the Creating Healthy Communities: Art + Public Health initiative. She expressed gratitude to all those who have done this work before us. The initiative was born from many conversations between Jill and Jamie Hand of ArtPlace America, who share a desire to support the development of Art + Public Health as “a thing.” Originally intended to be five convenings, interest led the initiative to expand - the Corvallis working group, the final convening of the initiative, was its ninth.

The heart of the initiative, Jill explained, is to translate knowledge and research into practice and policy. Each of the past eight working groups addressed a different theme related to the arts + public health, and proceedings from these convenings as well as the white paper and policy briefs are available on the University of Florida Center for Arts in Medicine website.

Jill then invited the working group participants to introduce themselves and share their “oxygen”: the group shared responses such as music, activity, nature, growing food, family, culture, guitar, creativity, spirit, painting, books, and more.



## KEYNOTE ADDRESS: WE WERE PRESENT AT THE REVOLUTION AND MISSED IT



**John Frohnmayer (Former Chairman, National Endowment for the Arts)** began his keynote speech by sharing six signs of revolution that we can see in our society today: 1) hostility; 2) blame (seeking problems rather than solutions); 3) climate change; 4) facts (the democratic process depends upon the gathering and consideration of these); 5) inequality; 6) exhaustion. “Business as usual is not an option,” Frohnmayer insisted.

He went on to describe the impediments faced by our society in combatting these problems. We are often over-reliant on reason, he said, especially within academia. “Reason is a slender and brittle twig, that, when confronted by passion, will crack every time.” We are further hindered by what he perceived to be the absence of moral conversation or consensus, routine disrespect for one another, and our unwillingness as a society to truly listen to one another.

Frohnmayer pointed to the power of the arts and the reach of extension agencies as the means to address and overcome these obstacles. “It is the business and the genius of art to harness passion and bring it to us in palatable portions.” He listed the following points in support of his suggested approach:

- The arts help us re-establish trust. The vulnerability implicit in the arts requires this.
- Extension agencies are experts at hands-on training. They help us see and reconnect with nature.
- The arts are expression and provide a vehicle for self-realization.
- The arts’ intersection with nature encourages introspection.
- The arts bring comfort.
- The arts show us our commonalities.
- The arts teach the value of failure.
- The arts teach the value – and necessity of – ambiguity.
- Both extension agencies and the arts teach that not all human activities have to have a winner and a loser.

He concluded by summarizing the caveats of this work. He encouraged the audience to “not expect a home run with every swing,” and to value small successes. “The tragedy would be to do nothing

because we can only do a little.” Additionally, we must be aware of the time investment extensive change requires. He used the example of La Grande Vitesse, a public sculpture located in the Grand Rapids city hall plaza that was once derided by citizens as ugly, lumpy, and a waste of money when it was erected in 1969. Now, the sculpture is beloved and an unofficial symbol of the city. His last forewarning was to avoid results that are purely academic – “they must be practical, generating real programs with real people within the real world” he said. He concluded with a poem by Samuel Hazo:

I wish you what I wish myself  
 Hard questions and the nights to answer them  
 And grace of disappointment  
 And the right to seem the fool for justice.  
 That’s enough. Cowards might ask for more  
 Heroes have died for less.

## PRESENTATION: WHAT ARTS & CULTURE CAN DO FOR COMMUNITY HEALTH

In her presentation, **Tasha Golden (University of Florida)** described how current research had its roots in her time as a touring singer/songwriter. She spoke of how after performances, women would often approach her to discuss their experiences with the things sang about, including domestic violence. She began to ask herself - what do we not know about a population because they’re unable to share experiences in the way that we expect or demand?

Later, as a researcher facilitating creative writing workshops for young women in juvenile detention and rehabilitation facilities, Tasha witnessed how the experiences and feelings that participants shared with social workers and judges were often very different from the perspectives that they shared in their creative writing. This discovery led to the development of Project Uncaged, an art-based intervention which empowers girls within the juvenile justice system to use poetry, open letters, and other forms of writing to share their stories. The project drew statewide and national attention, provided a platform for these young women to elevate their needs, and contributed to a public discourse around trauma.

Golden went on to describe the way in which the focus of public health is shifting from a biomedical lens to a socio-ecological framework. The success of Project Uncaged demonstrated how the arts can be leveraged to create the systemic changes needed to ensure positive, equitable health outcomes. The arts provide an ideal collaborator to get to the heart of this work, due to the manner in which the arts can directly increase safety, understanding, disclosure, and participation.

The arts can also be used as a more culturally- and trauma- responsive tool for gathering evidence. In her work in Louisville, Tasha used creative writing to collect data about girls' experiences with youth violence, data which was very different than what was collected through surveys. Surveys collected evidence that researchers expected to find, while arts-based methods allowed for surprises. In this research, the young women were seen as co-creators, and valued as individuals who chose to insert their voices into public dialogue. Tasha concluded with a call to recognize that the way we think about knowledge and research is cultural – by changing the way researchers and academics generate evidence, perhaps we will be in a better position to change social determinants.

## PRESENTATION: HOW LAND GRANT UNIVERSITIES WORK IN COMMUNITIES

**Charles Robinson (Oregon State University)** chronicled the historical context and policies that led to the creation of land-grant universities. Teaching, research, and service were integrated into a two-way model of shared progress between universities and communities in order to address better address community priorities. He encouraged the group to embrace the role of land grant universities and extension agencies as assets in this work, and offered five dynamics to keep in mind:

- 1) Reinvention in terms of scope and subject. Constituencies served continuously change.
- 2) There is no national model for land-grant institutions. These vary greatly from state-to-state.
- 3) There is great accessibility generated by these statewide networks. The entire state is our canvas.
- 4) The notion of servant-leadership is implicit in these institutions.
- 5) Effective storytelling is very important. This is a tactical necessity. Stories introduce, instigate, and inspire collaborations.

He ended by encouraging the group to be fierce in their work.

## PRACTICE MODEL PECHAKUCHA PRESENTATIONS

This session, moderated by **Brian Rogers (Oregon Arts Commission)**, used the Pecha Kucha presentation format for fast-paced and intense delivery of information about program models.

In her presentation, *4-H Youth Art Programs: Moving from Personal Expression to Community Change*, **Wendy Hein (Oregon State University)** described how the program helps transition children from crafting to producing art. 4-H is the oldest and largest youth-serving group in the United States – one million youth involved in the program are currently involved in creating art.

Youth learn that art is a rewarding activity to share, a way to create connection and communicate. In her work with a recent performing arts program, she guided youth to reflect upon the performances that they saw together. Art encourages civic engagement.

Wendy stated that the connections created by art are its true power: connection within ourselves and with others.

**Alana Jackson (University of Florida)** delivered her presentation about 352Creates with a performance style that incorporated elements of spoken word poetry. 352Creates supports the idea that creativity is essential to health. Throughout the 352-area code in north Florida, the program supports everyday acts of creativity for everyone. This program grew out of the University of Florida's work in arts in healthcare. "Creativity is our superpower. In a world where our difference can determine our deference, it's one power that we all share."



**Anne Stephens (University of Kentucky)** spoke about her work with the Kentucky Extension Fine Arts Program and Green-up Extension. She described how the program encourages skill sharing and creativity through all stages of life. She perceives art as a "visible, audible, tangible way to connect with others". Sometimes it is the quality of the arts that is important, sometimes it is simply the process of creation.

Jill Sonke introduced **Deborah Reed (University of Kentucky)** with a short video about Deborah's Kentucky Farm Theatre program. Using humor and drama, the program shares information about farm safety in a dinner theatre setting. The research-arm of the program was funded by the Centers for Disease Control, and the program itself has won national awards and been widely covered by the media. Deborah described transitioning into a new role that will have increased focus on practice and application.

Discussion:

- Are the artists involved in these programs centered in their own wellness? Are they paid? Do they have benefits? How does this come up in your programs?
  - Anne Stephens mentioned that she's lucky that she has a full-time paid coordination role and funding to support the artists involved.
  - "I wouldn't ask a plumber to work for free. Why would I ask an artist?"
- How do you ensure that the artists you work with have the appropriate training to work with different populations?
  - Alana Jackson described how she came into this work through her work with UF arts in healthcare and has received broad training in this.
  - Wendy Hein spoke about the training and background checks required by 4-H. She never screens anyone for their artistic competency, but she does want to know that they haven't committed any crimes with fire arms...
- Question directed at Deborah: Where do the plays come from?
  - The plays are written by the farmers themselves. She has taken the top issues that come out in farmers' stories, woven them together, and adapted these to different contexts. On stage the farmers use their own names and add in their own personal perspectives.
- What was the spark? How did your work start?
  - Deborah described how she's worked with farmers for over twenty-five years. Her work emerged from an organic natural evolution. The more that people saw it, the more they wanted to get involved. It's very important to highlight that everyone involved got something out of this process at every level.
- How can we highlight the value for the work of extension in the traditional tenure and promotion requirements of the academic space? Many people do this work but it is not valued as much in this space as peer-reviewed articles.



PANEL: *ELEMENTS OF STRONG COMMUNITY INITIATIVES FOR HEALTH*

**Judith H. Lichtman (Yale School of Public Health)** moderated this panel discussion about sparks and partnerships in this kind of work.

**Lauren Kraemer (Oregon State University)** works as extension faculty in the Columbia River Gorge and spoke of the values that underly the work of the agency. She described a commitment to long term solutions and policy change, as well as fair and just opportunity for all people in the region. By engaging community partners in activities such as grant writing and educational programs, their ultimate goal is to harness collective power and make lasting positive impacts within the community. They aim to evaluate and share the results of programs developed within Columbia River Gorge so that other communities might benefit as well.

**Shawn Irvine (City of Independence)**, when describing the city revitalization efforts that he has been involved with for over 20 years, encouraged the group to avoid having an agenda in community development work – “just show up...dance with whoever’s in the room” he said. Each vision and action plan implemented by the city of Independence, Oregon was informed by a grassroots approach, in which city workers reached out to community members at open-houses and churches in order to ensure that the many needs of their diverse community were reflected. Shawn spoke of the importance of looking for partners, and the need to create in a way that is mutually beneficial. Their revitalization efforts have since reinvigorated the city’s downtown both economically and culturally, and encouraged a shared sense of community amongst the city’s Hispanic and White populations.

**Tasha Golden (University of Florida)** drew attention to the historic inequity of mental health services for girls within the juvenile justice system, a system which is majority male and is therefore typically tailored to their needs. She described how because a given institution may not have enough girls who are incarcerated to constitute a “group,” group therapy sessions will typically not be offered at all. To address this discrepancy at a juvenile detention center in Ohio, Tasha established a now ongoing arts program that serves as a venue for personal expression and connection to peers. A local publisher publishes the work these girls create, giving it an even further reach.

## LUNCH PERFORMANCE BY CAMERON O’CONNOR

Lunch was accompanied by classical guitar performed by Cameron O’Connor, who is faculty in the OSU music school.

## SOCIOMETRY EXERCISE

Moderator Jill Sonke explained that, in this embodied dialogue, she would ask the group two questions. In response, participants were asked to choose their position in the room along a continuum from yes to no. Participants were encouraged to change their choice of position after hearing answers from the group.

Jill reflected that research partnerships do not exist in isolation; they are part of an ecosystem. She highlighted the need for an adaptive approach to equitable research before posing the first question to the group:

**Can we, in the cross-sector partnerships that we are leading, achieve community-led research partnerships with communities right now?**

- “I don’t think that some of my partners, like those working in government, understand the arrogance inherent to some of the work being done”
- “Community-led is key here. I am completely convinced that communities can do this if they are coached by academia”
- Communities are always generating knowledge. Does academia have to decide what types of knowledge are valuable
- Equitable research can only happen if a PhD researcher is considered to be at the same level as a community member
- “Are we prepared now? Maybe not fully, but it’s an important beginning”
- Funding issues:
  - Restricted by a system that controls what types of research can be done.

- The book *Decolonizing Methodologies* was suggested as a very worthwhile addition to the tool kit here.



## WORLD CAFÉ DISCUSSION #1

The goals of the World Café discussions were to: 1) generate and collect a broad array of perspectives around specific questions; and 2) to identify key ideas and themes in those perspectives.

Each moderator led a revolving group discussion where all participants had the chance to discuss each question in small groups.

**Michael Gutter (University of Florida):** *What are IFAS/Extension programs currently doing at the intersections of arts + public health?*

- Some confusion about what cooperative extension is.
- Need some definition of words. When we say 'arts' what do we mean? When we say 'health', what do we mean by this?
- What are some 'low hanging fruit' as far as data that could be engaged?
- The arts can help with trans-creation.
- We need more art extension agents.

**Jen Cole (Arizona State University): *How can the arts be used to strengthen extension programs aimed at improving community health and wellbeing?***

- Need to refine our language to get our points across to decision makers.
- What language can help support equal power dynamics.
- Need for professional development opportunities for extension agents.
- We need to think more about revenue sourcing and how to diversify this.



**Deborah Cullinan (Yerba Buena Center for the Arts): *What is it about the arts that makes them useful in extension programs aimed at improving community health and wellbeing?***

- The arts are accessible, a leveler, can help extend impacts across boundaries.
- Assets-based approach.
- Where do we start? Do we start with the art or with the challenge?
- Need to understand that it is often the process of art-making that is as powerful or more powerful than the product.
- How can we use the arts to help students be resilient and successful?

**Carol Ryff (University of Wisconsin): *What health issues could be better addressed through the arts or arts partnerships?***

- Every health issue.
- The art within you is your spiritual gift.
- Facilitating prevention rather than treatment of health problems.
- The fun that comes with the arts is an important part of it.
- Humor is key.
- Focus on the community first and the individual second.

Additional comments:

- Somehow along the course of the lifespan in our culture, engagement with the arts often wanes and quality becomes the priority.
- “Your mission needs to be bigger than your fear”
- How can we turn the power to the communities where we work so that they can guide us?

- There is a huge gap between the traditional NIH-funded world of research and the work that we want to do.
- There is very important arts-based work going on at the community and population level, but this all takes money. How can we help drive funding for these types of work?
- Some funding might be an expression of unjust systems that create health issues, not the disruptive work that we need. Funding tends to follow the traditional, non-disruptive ways.
- Extension is a very under-utilized mechanism to develop evidence-based practice.

## WORLD CAFÉ DISCUSSION #2: THINKING ABOUT CROSS-SECTOR COLLABORATION BETWEEN EXTENSION, THE ARTS AND PUBLIC HEALTH

**Maryrose Flanigan (a2ru): *What are the barriers or challenges?***

- Money, language, power.
- Finding willing partners and the match-making process.
- How to resolve what artists envision vs. what the community wants.
- Time: a rancher or a farmer may not have time to invest.
- Community members may not feel comfortable in certain arts spaces.
- Polarization in our country at the moment.
- Perception that art is political, that it is from a certain side of the political divide.
- Willingness to sit down to find common structures.



**Steve Van Eck (Mulnomah Idea Lab): *What are the key opportunities (low-hanging fruit)?***

- Universities can be good sites to bring together individuals.
- Starting a YouTube channel.

- Being involved with schools.

**Osubi Craig (University of Florida):** *Who should be collaborating (i.e. individuals, organizations, agencies)? What are we trying to do?*

- Need to change the balance of power. Funding organizations have too much power. How can we disrupt that?
- Example of a project that was put together for native groups where no funding went to any of those groups.
- Need to involve diverse groups and agencies in this work, including funders, implementations, etc.
- The advisory committees for extension agents are great resources.
- We need to be deliberate.
- Need to involve young people. When we are developing programming for young people you need to have those people involved.
- “Anything done for me without me is not for me”
- Extension agencies



**Dr. Christine Geith (eXtension Foundation):** *What key strategies should be prioritized in order to make such collaboration commonplace?*

- It is critical to engage undergraduate students and young people.
- We need to gather people together, recognize and honor what they are already doing.
- Mobilize funders. Mobilize congress, the senate, etc.
- Self-promote the successes and the indicators.

- Participation with art IS the method.
- Art is a process. Access to the arts is a part of it, but not all of it.

Discussion:

- How do HBCUs work with extension?
- There is a lot of heterogeneity within the extension system.
- We have become a culture that does not value the arts in many kinds of ways. If school districts are strapped for resources, the first thing that goes is the arts.
- It may be time for an NIH report focused on the arts.
- The bigger priority right now is STEM, but the arts contributes to these disciplines. The people who are hiring in these fields are saying that they are not getting people in these fields that are good at creative thinking, group visioning, etc.
- In cooperative extension, for the first time, there is a national person leading health extension.
- We need to be careful to not think of funders and health people as the enemy and artists as the magic bullet. We all need to think about how to work equitably and collaborate.

## PROVOCATIONS

Jill Sonke introduced these provocations about the issues and considerations raised throughout the day.

### Carol Ryff (University of Wisconsin)

- There is an amazing painting by Kandinsky titled “Troubled” that shows a child dying from hunger.
- There are many ways that the arts show suffering.
- We need the arts as a lens to show us the fundamental ways that our society can change.

### Larry Campbell (Swinomish Indian Tribal Community)

- He comes at this from a tribal standpoint. When he thinks of art, he thinks of its role in showing dis-ease and disfunction.
- Stories and art about disfunction are an important first step to healing. First you identify it and then you release it.





- Only after we have good spiritual health and good mental health can biomedicine work. People can keep going back to the doctor with health problems, go get tests, and nothing is identified. It's because a lot of our problems are with spiritual health and Western biomedicine can't heal this.
- How can Western methods of healing include considerations of spirit?
- In his community it takes a long time to teach PhDs to think in Swinomish ways because they come in with a perceived superiority.
- We need to question the value that we put on certain types of research.
- Native researchers should be trained in the language and ways of academia and vice versa.

#### Discussion:

- Working with Oregon State University students who are facing food and housing insecurity they have offered up the arts as a way to create solutions.
- How can we shift from talking about arts and culture from a personal preference perspective to a quality of life perspective? How can we shift the decision to consume the arts from a personal choice to a normalized part of life? In Minnesota, which has the highest levels of arts funding, they got these funding under the umbrella of outdoors and fun. In this same way, everyone agrees that quality of life is important. How can we use this to leverage funding?
- Start with things that people have commonalities around. Center around what people have collectively, connect people with resources and then get out of the way.
- It has been said that one of the problems with our society is that people don't read novels anymore. Reading fiction puts you inside of someone else's head. Promoting art as a mental health measure.
- The arts can also act as an economic opportunity. Example of lunchtime concerts that brought people together and also provided business to nearby restaurants.
- The arts can combat brain drain. Young people leave small towns in favor for bigger areas with better cultural offerings.
- The new performing arts center at Oregon State University is intentionally designed to involve students as much and as often as possible. This includes students who are making art and also those who are supporting performances by learning lighting, sound, etc. This

is an experiment. We want to say that we got this right in terms of our students and our future students.



Jill Sonke brought back a quote from a previous working group: “things move at the speed of trust”.

## BRINGING IT ALL TOGETHER AND CLOSING

**Javier Nieto (Oregon State University)**

- How can we move forward? What are our next steps?



**Jill Sonke (University of Florida)**

- This is the last working group convening, but there will be more dialogue that follows.

- The idea of a consortium has been suggested, a way to formalize and make these collaborations sustainable.
- This is the first working group that has not involved funders, we have been working closely with funders from the beginning.
- In all of these convenings, we did not think that we were convening “the choir”, but in every convening, we are finding people really on board.
- We have built a dialogue, but now it is about the structures that we can build around it.
- The University of Florida has driven this two-year initiative, but now they need to step back and the leadership of this movement needs to become diffused.

#### Discussion:

- ASU is thinking a lot of changing pedagogy, so that those coming through arts programs have training in applied, community-centered work. Professionalization for artists is also critical in addition to the policy standpoint.
- **Don't be afraid to stop thinking and start doing.**

#### RECEPTION AND PERFORMANCE

##### LaSells Stewart Center Gallery

Performance: Performance from the musicians of Next to Normal, a play about mental health.

Exhibit: My Secret Double





GIUSTINA GALLERY PRESENTS

Negaiss drīz pāries | Līga Jaunzema

# My Secret Double

October 1-30, 2019



## PARTICIPANT BIOGRAPHIES

**Doug Blandy** is a Professor in the School of Planning, Public Policy and Management (PPPM) and Folklore and Public Culture (FLR) at the University of Oregon. His research and teaching address art educational experiences in community-based settings that meet the needs of all students within a life-long learning context. Blandy's research defines, describes, critiques, and analyzes the implementation of community arts programs that are participatory, community focused, community based, and culturally democratic. At the University of Oregon, Prof. Blandy is currently teaching courses associated with the arts in society, art and human values, and cultural programming.

**Larry Campbell** is an enrolled member of the Swinomish Indian Tribal Community. Larry's Indian name is wanaseah. He is an Elder and traditional speaker. Larry has worked for his community for almost 40 years in cultural resources as the Tribal Historic Preservation Officer and most recently as the co-manager of the Community Environmental Health Program (CEHP). Larry helped initiate CEHP as a way to lift up the well-being of his community, knowing that health for Swinomish is about improving and maintaining the health of the homelands, family, and culture.

**Madison Cario** has become a leader in the arts by pairing entrepreneurial approaches and non-profit practice. At their core they believe in the power of art to change lives – the lives of makers, funders, consumers, communities and administrators. They believe joy and inspiration should not be reserved for the few, but readily accessible to all. Equally comfortable sitting in boardrooms and standing centerstage, Cario is a sought-after keynote speaker and panelist who leads transformative and entertaining workshops on Equity, Diversity, Inclusion and Access around the country.

**Jennifer Gilligan Cole (Jen)** is the Chief of Staff of the Herberger Institute for Design and the Arts at Arizona State University and the Director of its National Accelerator for Cultural Innovation. In her roles at ASU she coordinates innovation work across the Herberger schools and art museum and seeks to identify, invest in, prototype and scale practices and policies that center artists and designers as co-creators of social change in justice, health and sustainability. She previously served nine years as Executive Director of the Metro Arts: Nashville's Office of Arts + Culture where she led the city's efforts in art, culture and creative economy. She has over 20 years of experience in organizational leadership and change management. Cole is a Phi Beta Kappa graduate of Mary Washington College (now the University of Mary Washington) in Fredericksburg, VA where she earned her degree in English.

**Osubi Craig**, a multi-talented higher education administrator, arts presenter, and musician, brings a great deal of experience and energy of developing and running programming, cultivating relationships, and working effectively with arts programs and organizations nestled in higher education institutions to his new role as Director of the Center for the Arts, Migration, and Entrepreneurship, in the College of Arts at the University of Florida. Osubi has experience with 1890 land grant programming, having served as a Construction Project Manager, and Research Coordinator for the College of Engineering, Sciences, Technology and Agriculture (CESTA) at FAMU. He served as Dir. of Grants and Sponsored Research/HBCU Title III Florida Memorial University (FMU) and then became Dir. of Arts and Cultural Affairs at Polk State College. Osubi comes to UF from Virginia State University, where he was Special Asst. to the President for Strategic Initiatives and Dir. of Government Relations.

**Deborah Cullinan**, Yerba Buena Center for the Arts, CEO, is one of the nation's leading thinkers on the pivotal role arts organizations can play in shaping our social and political landscape, and has spent years mobilizing communities through arts and culture. Deborah is committed to revolutionizing the role art centers play in public life and during her tenure at YBCA, she has launched several bold new programs, engagement strategies, and civic coalitions. Prior to joining YBCA in 2013, she was the Executive Director of San Francisco's Intersection for the Arts. She is a co-founder of CultureBank and ArtsForum SF, Vice Chair of the Yerba Buena Gardens Conservancy, Co-chair of the San Francisco

Arts Alliance, and on the board of the Community Arts Stabilization Trust. Her passion for using art and creativity to shift culture has made her a sought-after speaker at events and conferences around the world.

**Adam Davis** has been the executive director of Oregon Humanities since 2013 and directed the Center for Civic Reflection before that. Davis has trained thousands of discussion leaders across the country, facilitated hundreds of community and workplace discussions, moderated onstage conversations with community-builders, office-holders, and authors, and edited books including *Taking Action* and *The Civically Engaged Reader*. He currently sits on the boards of the High Desert Partnership and the Cultural Advocacy Coalition. He received his PhD from the University of Chicago, and he used to lead wilderness trail crews in the Pacific Northwest.

**Dr. Allison Davis-White Eyes** currently serves as the Director of Community Diversity Relations at Oregon State University. Before coming to the Office of Institutional Diversity, Dr. Davis-White Eyes served as Assistant Vice Provost of Student Affairs and Director of Diversity and Cultural Engagement. Allison earned her Bachelor of Arts from the University of California, Los Angeles (UCLA) in American History, and a Master of Arts from UCLA in American Indian Studies, along with a Ph.D. from Oregon State University in Adult Higher Education with an emphasis on International Education. Allison currently teaches as affiliate faculty within the College of Liberal Arts and holds research foci in the following: postcolonial cosmopolitanism, subaltern research ethics and decolonizing methodologies, notions of transnational movements, migrations and mobility of culture and identity, queering of identity and space, and intersectionality in theory and organizational praxis.

**Dr. Liddy Detar** is a teacher of Women, Gender, and Sexuality Studies and advise undergraduate students on our Corvallis and Ecampuses. I am interested the relationship between art, social justice and community health.

**Maryrose Flanigan** is the executive director of the Alliance for the Arts in Research Universities (a2ru), a network of 43 U.S. research universities that are committed to advancing arts-based and interdisciplinary research, practice, and teaching in higher education. She serves on a presidential advisory group for an arts initiative at the University of Michigan and is part of the advisory cohort for the Imagining America's Leading and Learning Initiative: Shifting Institutional Culture to Fortify Public Scholarship. Prior to a2ru, she served in various roles at the National Endowment for the Arts, including program manager for national programs Poetry Out Loud and the NEA Big Read. She has also served as associate editor at the Association of American Colleges Universities (AAC&U); and associate director for the Association of Writers and Writing Programs (AWP). Maryrose has an M.F.A in poetry from American University.

**John Frohnmayer**: With degrees from Stanford, Chicago and Oregon in American History, Ethics and Law, John Frohnmayer's views on freedom of speech and public funding of the arts became well known during the first Bush Administration when he was Chairman of the National Endowment for the Arts. That national debate over obscenity, censorship and freedom of speech is recounted in his book: *Leaving Town Alive: Confessions of an Arts Warrior*. A lifelong trial lawyer, John is also a competitive masters rower, a singer and guitar player (now mostly in retirement homes) and a frequent author of commentaries for print and radio. His most recent book is: *Carrying the Clubs: What Golf Teaches Us About Ethics*.

**Dr. Christine Geith** is CEO to the eXtension Foundation, serving the U.S. Cooperative Extension System with technology and innovation. Dr. Geith brings 30 years of educational technology leadership experience including Assistant Provost at Michigan State University. Her work is at the intersections of community, sustainable food systems, health, and art. She is a professional artist on the ministerial path. Dr. Geith holds a Ph.D. in Curriculum, Instruction and Administration from the University of Nebraska, Lincoln; an MBA from Rochester Institute of Technology and a B.S. in Design from State University College at Buffalo. She currently lives in Chapel Hill, NC.

**Tasha Golden**, PhD is a public health researcher and consultant whose work is bolstered by her career in the arts. As frontwoman and songwriter for the critically acclaimed band Ellery, Golden toured full-time for many years throughout the US and abroad, and her songs have been in feature films and TV dramas. Now in Public Health, Golden draws on her background to develop creative, interdisciplinary partnerships and practices. Her work advances health equity by improving communications; interrogating research assumptions; and innovating health research, education, and practice. Dr. Golden consults for organizations, initiatives, and communities to develop creative, research-based strategies that further their goals. She also leads writing workshops for incarcerated teen women in Ohio and Kentucky, who are among her greatest teachers.

**Dr. Michael “Mike” Gutter** is the Associate Dean for Extension and State Program Leader for 4-H Youth Development, Families and Communities for the University of Florida/IFAS, Dr. Gutter earned his BS in Family Financial Management and his PhD in Family Resource Management from The Ohio State University with a specialization in Finance. His research focuses on examining how socioeconomic status, financial education, personal psychology, and financial socialization are related to financial behaviors. His current work focuses on the intersection of finances and health outcomes with emphasis on financial toxicity in cancer patients. Dr. Gutter’s outreach focuses on improving financial behaviors by increasing knowledge, skills, and access to services. In 2019 he led a national Un-Meeting on rural health disparities among Cooperative Extension Clinical Translational Science Award Programs, and other partners, in Gainesville Florida.

**Marie Harvey** is the CPHHS Associate Dean for Research and OSU Distinguished Professor of Public Health. She is a public health researcher with 35 years of experience conducting research focused on the behavioral, contextual, and policy aspects of unintended pregnancy, sexual behavior, and abortion among diverse populations of young adults. The goal of her research has been to reduce disparities in risky sexual behavior and increase access to health services. She has published widely in the areas of risk and prevention of unintended pregnancy and STIs among high-risk women and men. More recently she has extended her research focus to examine the impact of new health policies and health care reforms on women’s reproductive health, abortion, and contraceptive access. She is dedicated to the use of research findings to inform policies and practices that improve the health of women, men, and families.

**Wendy Hein** is an Associate Professor of Practice working with the 4-H Youth Development Program in Clackamas County, Oregon. She provides education to over 1000 youth and 350 adult volunteers. One of her research interests is how 4-H Art programs can lead to Youth Thriving, and in particular their contribution to the development of emotional wellbeing and connection to others. Over the past several years she has created programs in Performing Art and developed a tool that increases the engagement level of youth who are attending performances. She is interested in how experiencing art, either as a creator or as an engaged receiver, translates into changes in personal and civic behavior. Wendy is also a semiprofessional artist, currently serving her community as a singer and flutist.

**Shawn Irvine** has worked for the City of Independence since 2005 filling a variety of community and economic development roles. He is a board member of the Independence Downtown Association and has worked extensively as the liaison between that organization and the City. Together they have accomplished a wide variety of infrastructure and beautification projects downtown, filling storefronts and helping revive Independence’s historic downtown. In addition to his role as the primary point of contact for businesses looking to grow or locate in Independence, Shawn led the City’s 2009 Vision 2020 action plan project and has coordinated several workforce development and entrepreneurship programs for the city. Shawn is also the staff person for the City’s Historic Preservation Commission. Prior to his time in Independence Shawn spent four years as a Municipal Services

Development Specialist with the Peace Corps implementing transparency and citizen involvement projects in Paraguay, South America.

**Alana Jackson**, M.S., is a lecturer with the Center for Arts in Medicine. A songwriter, performer, and spoken word artist, she has performed original work in cities spanning from NYC, to Belfast, Ireland. Her early experiences as a caregiver compelled her to pursue a career in medicine, but it wasn't long into her college career before she determined that she couldn't turn her back on the healing she had also found through music. She graduated with distinction from Duke University with a self-designed degree in the "Intersections of Public Health and the Performing Arts," culminating her practicum with an original 20-person production focused on meditations around arts, illness, grief, and coping that continue to shape her outlook today.

**Deborah John**. As a professor, health and place researcher, and public health extension specialist with expertise using mixed methods, Deborah employs community-engaged, participatory research approaches to examine the interplay between the attributes of people and place across social ecological levels. Her interests are to understand and explain how human health, behaviors, and social-emotional well-being equity in diverse populations are influenced by environmental contexts, including access to the arts as creators and consumers. Deborah's interdisciplinary training includes emphasis in the arts, health and exercise sciences, behavioral psychology, social systems and public health.

**Matt Kleinmann** is currently a doctoral student in architecture with a focus on community design and public health at the University of Kansas. As an urban designer, Matt leverages community-based participatory research that seeks to empower communities. At Dotte Agency, Matt uses participatory design to reduce health disparities in the built environment. He believes that all people should have the basic human right of living in a healthy neighborhood, and that designing with people can foster community-led sustainability in public health initiatives. He is currently developing a mobile grocery store, promoting active living trails, and pursuing environmental, food, and design justice in Kansas City, Kansas.

**Lauren Kraemer**, MPH is an Assistant Professor of Practice in the College of Public Health and Human Sciences with Oregon State University Extension Service. Lauren's research interests include chronic disease prevention through nutrition and physical activity education, as well as the development of policies, systems, and environmental shifts to improve the social determinants of health. Lauren serves as Co-Chair of the Blue Zones Project The Dalles Steering Committee, Co-Chair of the Healthy Active Hood River County Coalition, Steering Committee for the Gorge Food Security Coalition, manager of the Mid-Columbia SNAP-Ed Program, and Statewide Ambassador for the StrongWomen™ Program. In these roles, Lauren gets to work at the intersection of food systems, aging, and health equity. Lauren's passions are making connections, creativity, and empowering others. She has two young sons who she brings into the garden, the kitchen, and the wilderness along with her husband as often as she can.

**Patricia Lambert** is a Professor and Director of Graduate Studies in Arts Management with the University of Oregon's School of Planning, Public Policy and Management. Patricia's current research focuses largely on leadership and management of the growing arts in health field; she has published a book (Managing Arts Programs in Healthcare, Routledge 2015), journal articles, and reports for the National Organization for Arts in Health. Patricia is currently developing a co-authored book project titled Arts Education and Cultural Engagement for Creative Aging (Oxford University Press 2022).

**Vicki Hannah Lein**, MS Counseling, is an award-winning educator, singer/songwriter, international speaker and courage coach! She helps people step up, lean in, make no excuses, and stay in the game of becoming wild, free and compassionate humans. Although she has been legally blind for decades, she travels the world presenting her message through humorous, musical, interactive presentations. Born into a family with generations of alcoholism and

mental illness, Vicki's mission is to create an environment that brings out the best in people through songs, drama, writing and play. Her current focus is Story Bridge, an organization that builds community by helping people tell their stories. Groups gather, talk about a time in their lives, such as when they were excluded, and then create a Play in a Day to share with the public that evening. The "performers" and audience debrief the experience, often with laughter and tears. Website: [www.radicalkindnesswarrior.com](http://www.radicalkindnesswarrior.com)

**Judith H. Lichtman**, PhD, MPH is an Associate Professor in the Department of Chronic Disease Epidemiology at the Yale School of Public Health in New Haven, CT. She completed her undergraduate degree at the University of Rochester in Rochester, NY, and received her Master of Public Health degree and PhD in Epidemiology at Yale University. Dr. Lichtman has been actively involved in regional and national studies of cardiovascular and stroke outcomes. She has served on several national committees including the AHA Patient Education System Task Force, the AHA Peer Review Evaluation Design Task Force, the AHA Stroke and Epidemiology Councils, and the AHA Quality of Care and Outcomes Research Expert Panel. She has been a member of the Program Committee for the American Heart Association Conference on Cardiovascular Disease Epidemiology and Prevention, the co-chair for two National American Heart Association Writing Committees, and was recently appointed as a member of the American Stroke Association Advisory Committee, as well as the Quality Improvement Working group for the AHA Get With the Guidelines Program.

**Bridget Madden** is the Events and Communications Coordinator with the University of Florida, Center for Arts in Medicine. She is a fully qualified Irish Dancer Teacher (TCRG) and is the Co-Director of an Irish Dance school

Based in Belfast, Northern Ireland. As a professional dancer, she performed in various dance shows in over 20 countries worldwide, including the Kremlin, Red Square (Moscow), Royal Concert Hall (Tokyo), Citifield stadium (New York), Inside/Out stage (Massachusetts) and Queen Elizabeth Theatre (Vancouver). She has hosted masterclasses in Irish Dance and Dance and movement in the USA, Czech Republic, Estonia, Holland, Finland, Poland and Russia. As a Choreographer, she created work for stage, Opera, open air arena, Healthcare settings and Film: winning the Reel Islington short film Award (London, UK) and 3rd place for the Grolsch International film festival for 'Belfast Dance', alongside NI Screen. Along with dance, Bridget also raises funds for various charities including running the Disneyland Half marathon in Los Angeles, for the Arts Care Charity (Belfast, Northern Ireland) and she also visited, rebuilt 4 homes alongside a team of other Volunteers in Malawi in South Africa, with Habitat for Humanity.

**Nicole Morgan** is the Research Coordinator at the University of Florida Center for Arts in Medicine. is a University of Florida alum, graduating Summa Cum Laude with a B.S. in Health Education and Behavior and a minor in Health Disparities in Society. She has experience conducting and coordinating research within the CAM Interdisciplinary Lab and at the Institute on Aging in UF's College of Medicine. She has also designed and implemented quality improvement initiatives within UF Health's Department of Neuromedicine and in the College of Medicine Equal Access Clinic. Her research interests include the arts in public health, as well as the connection between aesthetic experiences and wellbeing.

**Harriet B. Nembhard** is the Eric R. Smith professor of engineering and head of the School of Mechanical, Industrial and Manufacturing Engineering at Oregon State University. She leads this unit of 75 faculty and staff in fulfilling its mission to educate its 2,300 students as profession-ready graduates and engage in collaborative, cutting-edge research that helps build a sustainable future. Prior to this appointment, she was on the faculty at Penn State University and was the founding director of a healthcare engineering center in collaboration with Penn State Hershey Medical Center. Her scholarship several advances in manufacturing and healthcare including a patented process for making small-scale medical devices and a sensor-based system to conduct early screening for Parkinson's disease. Her

research team is currently investigating individual and community well-being for emerging adults, particularly as it relates to campus hunger and homelessness.

**Dr. Javier Nieto** completed his MD degree and a residency in Family and Community Medicine in Spain. His graduate training includes an MPH degree from University of Havana, Cuba, as well as a Master in Health Science (MHS) and a PhD degree in Epidemiology from Johns Hopkins University. From 1991 to 2001 he was a faculty member of the Department of Epidemiology in the Johns Hopkins University Bloomberg School of Public Health. Between 1993 and 2001, he served on the editorial board of the American Journal of Epidemiology. In 2002 he joined the University of Wisconsin to become Professor and Chair of the Department of Population Health Sciences in the School of Medicine and Public Health, and the inaugural Helfaer Professor of Public Health.

**Linda Overholser** is an Associate Professor in the Division of General Internal Medicine at the University of Colorado. Her clinical and research interests are in cancer survivorship and my research has involved leading some community based participatory research and community engagement activities with rural communities. Linda is also very interested in the intersection of Arts and Health, and as such sit on the Dean's Advisory Council for the University of Colorado Denver College of Arts and Media.

**Mallery Quetawki** is a member of Zuni Pueblo, an indigenous community in western New Mexico. She received her B.S. in Biology with a minor in Art studio in 2009 from The University of New Mexico in Albuquerque. She is currently in the 3<sup>rd</sup> year of the Artist-in-Residency Program with the Community Environmental Health Program (CEHP) at the University of New Mexico-College of Pharmacy. Mallery has created culturally-relatable art to translate scientific ideas, health impacts and research on abandoned uranium mines that are currently undergoing study in several Indigenous communities. Her work continues to bridge Traditional Ecological Knowledge or Indigenous Ways of Knowing with Western science and medicine in hopes to create better pathways in communication between scientists, practitioners and Native American communities. Mallery is currently taking the next steps toward applying to medical school in hopes to return home to the underserved Zuni Reservation as a family physician

**Dr. Deborah Reed** has 25 years of experience working on health and safety issues through Colleges of Nursing, Public Health, and Extension. Her focus is on agricultural populations and other rural groups. She leads the highly successful Farm Dinner Theater, a novel intervention funded through the National Institute of Occupational Safety and Health, recently designated as an Edge Runner Program by the American Academy of Nursing.

**Dr. Roberta Riportella** has been an academic faculty member and health policy specialist in 4 public universities, always working as a rural medical sociologist with concerns for vulnerable populations access to health care and health outcomes based on social standing. Her current administrative position has two main threads: 1) giving leadership to a Family and Community Health Extension program where the goal is achieving positive outcomes in communities and 2) giving leadership to the College of Public Health and Human Sciences for its outreach and engagement activities. Both are guided by a health equity lens and require a fuller connection of the college with the communities. Dr. Riportella has spent over 35 years analyzing health policy and teaching about it. She has a long and varied career working with many state based agencies, non-profits, and health care provider groups.

**Charles Robinson** holds a joint appointment within the College of Liberal Arts and the Division of University Outreach & Engagement at Oregon State University. His work focuses on curricular and programmatic innovation, the incubation of interdisciplinary solutions for faculty and student success, and the development of community engagement possibilities. In this capacity, he also serves as the director of SPARK - the Year of Arts and Sciences at OSU, The CO•/Corvallis Maker Fair, and Creative Oregon, and is engaged in research on the value hands-on and free choice learning can play in individual and community identity and cross-community communication. Charles holds

degrees from the University of Oregon and Brandeis University, and before returning to higher education, spent over a decade in the private sector designing and managing projects in online pedagogy, information design, and IT ventures.

**Larry Rodgers** has served as Dean of the College of Liberal Arts and professor of English at OSU since 2008. He was Executive Dean of the Division of Arts and Sciences from 2009-2016. As Dean, Dr. Rodgers has overseen a wide-ranging transformation of the College of Liberal Arts that includes a reorganization into six Schools, the addition of three new PhD programs and a range of new on-campus and online masters degrees. Prior to joining OSU, he served on the faculty of Kansas State University for nineteen years. He was head of English from 1995-2002 and associate dean of the College of Arts and Sciences from 2002-2008. He is a well-known scholar of multicultural and regional American literature. He has written and edited half a dozen books, including *Canaan Bound: The African American Great Migration Novel* (Illinois, 1997) and *America's Folklorist: B.A. Botkin and American Culture* (Oklahoma, 2010) as well as numerous articles on twentieth-century American writers as wide ranging as Paul Laurence Dunbar, William Faulkner, Dorothy West, Edna Ferber and Sanora Babb.

**Brian Rogers** is the Executive Director for the Oregon Arts Commission and the Oregon Cultural Trust. Brian is a longtime arts and culture consultant who has led planning and facilitated retreats, with a focus on funding stabilization and grant programs, for several state arts agencies and multiple cultural organizations across the country. He served as deputy executive director of the Pennsylvania Council on the Arts for 20 years. He also is an artist and holds a master's in fine arts from the Graduate School of Art at the University of Arizona.

**Marion O. Rossi** is an Associate Professor of Theatre and Associate Dean in the College of Liberal Arts at Oregon State University where he has taught for the last 24 years. Prior to becoming Associate Dean Marion was director of the School of Arts and Communication, overseeing Art, Communication, Music, New Media Communications, and Theatre. He has taught a wide variety of theatre subjects including performance (acting and directing), script analysis, and theory/criticism. Marion directed over thirty-five productions at OSU. In addition to his creative efforts at OSU and in Corvallis (with Willamette Stage Company) Marion has worked extensively with Bag & Baggage Productions in Hillsboro, Oregon playing Willy Loman in *DEATH OF A SALESMAN* (2009) and Ebenezer Scrooge in the B & B original adaptation of *A CHRISTMAS CAROL* in 2007, 2009, 2011. In recent years his professional interests have moved away from performance/production and into the realms of arts-based community engagement.

**Carol D. Ryff** directs the Institute on Aging and is Hildale Professor of Psychology at the University of Wisconsin-Madison. She is known for her model of psychological well-being which has been widely used in diverse fields. Guiding questions have been how well-being varies by age, educational status and cultural context and whether it is protective of good health. More recent work has focused on the role of the arts and humanities, broadly defined, in promoting diverse aspects of well-being, including in contexts of adversity and disadvantage. Dr. Ryff directs the MIDUS (Midlife in the U.S.) and MIDJA (Midlife in Japan) longitudinal studies, both of which have become major forums for studying health and aging as an integrated process.

**Dr. Kelley Sams** is a medical anthropologist with a background in fine art photography and public health. She was a Fulbright-Hays scholar and Peace Corps volunteer in Niger where her work focused on communication and the circulation of perceptions related to health. During the eight years that she spent with the Norbert Elias Center/EHESS/CNRS in Marseille, France, she helped develop La Fabrique, a center that broadens the audience for social science research through collaborations between artists and investigators. Her current work supports the national ArtPlace America's Creating Healthy Communities: Arts + Public Health initiative being led by the University of Florida with the goal of expanding the intersections of arts, community development and public health through

cross-sector collaborations, discovery, translation, and dissemination. She believes in the power of art to transform, transcend, and traverse.

**Dr. Alan Siegel** finished his medical training at UVA in 1997 and has worked since 1999 as a Family Physician within the Bay Area's Contra Costa Health Services (CCHS). Alan serves on NOAH's board with a particular interest in physician/staff burnout. Within CCHS, he founded & directs Art of Health & Healing (AHH) since late 2010. In this role, he collaborated to start a thriving Expressive Arts Therapy training program. Alan became interested in arts in health through his previous work on the board of ArtsChange, an arts empowerment organization, and through his passion as a musician. He has worked on improving healing environments, providing Therapeutic Musicians in the ICU and wards, developing a Therapy Pets program & hospital farmers' market, helping to develop the community-based Stress Relief Through the Arts program, and starting wellness classes for staff & patients. He has also led and grown a unique staff program, Healing Through Creativity, over the last decade.

**Jill Sonke** is director of the Center for the Arts in Medicine at the University of Florida (UF) and Assistant Director of UF Health Shands Arts in Medicine. She serves on the faculty of the UF Center for Arts in Medicine, and is an affiliated faculty member in the School of Theatre & Dance, the Center for African Studies, the STEM Translational Communication Center, the One Health Center, and the Center for Movement Disorders and Neurorestoration. Jill is an Entrepreneurship Faculty Fellow in the UF Warrington College of Business, and serves on the editorial board for *Arts & Health* journal and the board of Citizens for Florida Arts. She is also director of the national initiative, *Creating Health Communities: Arts + Public Health in America*, in partnership with ArtPlace America.

**Anne Stephens** currently holds the positions of Extension Agent for Arts Education and Community Development at the University of Kentucky's Cooperative Extension Service in Greenup County. Anne is a professional musician who performs regularly as a singer with various groups playing a wide genre of music ranging from classical to jazz and rock. She has performed publicly for countless audiences in a variety of venues including Carnegie Hall in New York City. Anne studied music at Morehead State Univ is a graduate of Ashford University. She holds a degree in Organizational Management with a concentration in Music and is currently a Graduate student at UK studying Arts Administration. Anne has served an appointed term on the Governor's Council for Gifted and Talented Education. She currently serves as Chair of Area Education Grants, VP of Local Marketing Toastmasters Intl, Greenup County Tourism, and Extension Arts Council. She and her husband of 32 years have two talented, happy sons.

**Steve Van Eck** was a cofounder of the Mulnomah Idea Lab, a center for innovation located inside the Department for County Human Services. He is the former Deputy Director of the contemporary art center, Yale Union, and a researcher at the Meyer Memorial Trust and Oregon Community Foundation. He holds a Bachelor's in Community Development and a Master's degree in Urban Economics from Portland State University.

## RESOURCES

Alliance for the Arts in Research Universities (a2ru)

<https://www.a2ru.org>

American Public Health Association

<https://www.apha.org>

Americans for the Arts

<https://www.americansforthearts.org>

ArtPlace America

<https://www.artplaceamerica.org>

Arts & Wellbeing: Toward a Culture of Health, US Department of Arts & Culture, 2018

<https://usdac.us/cultureofhealth>

Arts, Health & Wellbeing in America, National Organization for Arts in Health, 2017

<https://thenoah.net/about/arts-health-and-well-being-in-america-a-white-paper/>

Arts, Public Health and the National Arts and Health Framework

<https://pdfs.semanticscholar.org/19d0/4ee7ad4f085d73fc188389e97dac1c742ff9.pdf>

Centers for Disease Control, Social Determinants of Health

<https://www.cdc.gov/socialdeterminants/>

Creative and Cultural Activities and Wellbeing in Later Life, Age UK Policy and Research Department, 2018

[https://www.ageuk.org.uk/globalassets/age-uk/documents/reports-and-publications/reports-and-briefings/health--wellbeing/rb\\_apr18\\_creative\\_and\\_cultural\\_activities\\_wellbeing.pdf](https://www.ageuk.org.uk/globalassets/age-uk/documents/reports-and-publications/reports-and-briefings/health--wellbeing/rb_apr18_creative_and_cultural_activities_wellbeing.pdf)

Creative Health: The Arts for Health and Wellbeing, UK All-Party Parliamentary Group, 2017

[http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative\\_Health\\_Inquiry\\_Report\\_2017.pdf](http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf)

Curriculum Development in the Arts, Sciences, and Humanities (CDASH)

<https://cdash.atec.io>

Evidence for Action, Culture of Health

<https://www.evidenceforaction.org/what-culture-health>

Healthy Equity Institute

<https://healthequity.sfsu.edu>

Healthy People 2020

<https://www.healthypeople.gov>

Louisville Center for Health Equity

<https://louisvilleky.gov/government/center-health-equity>

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